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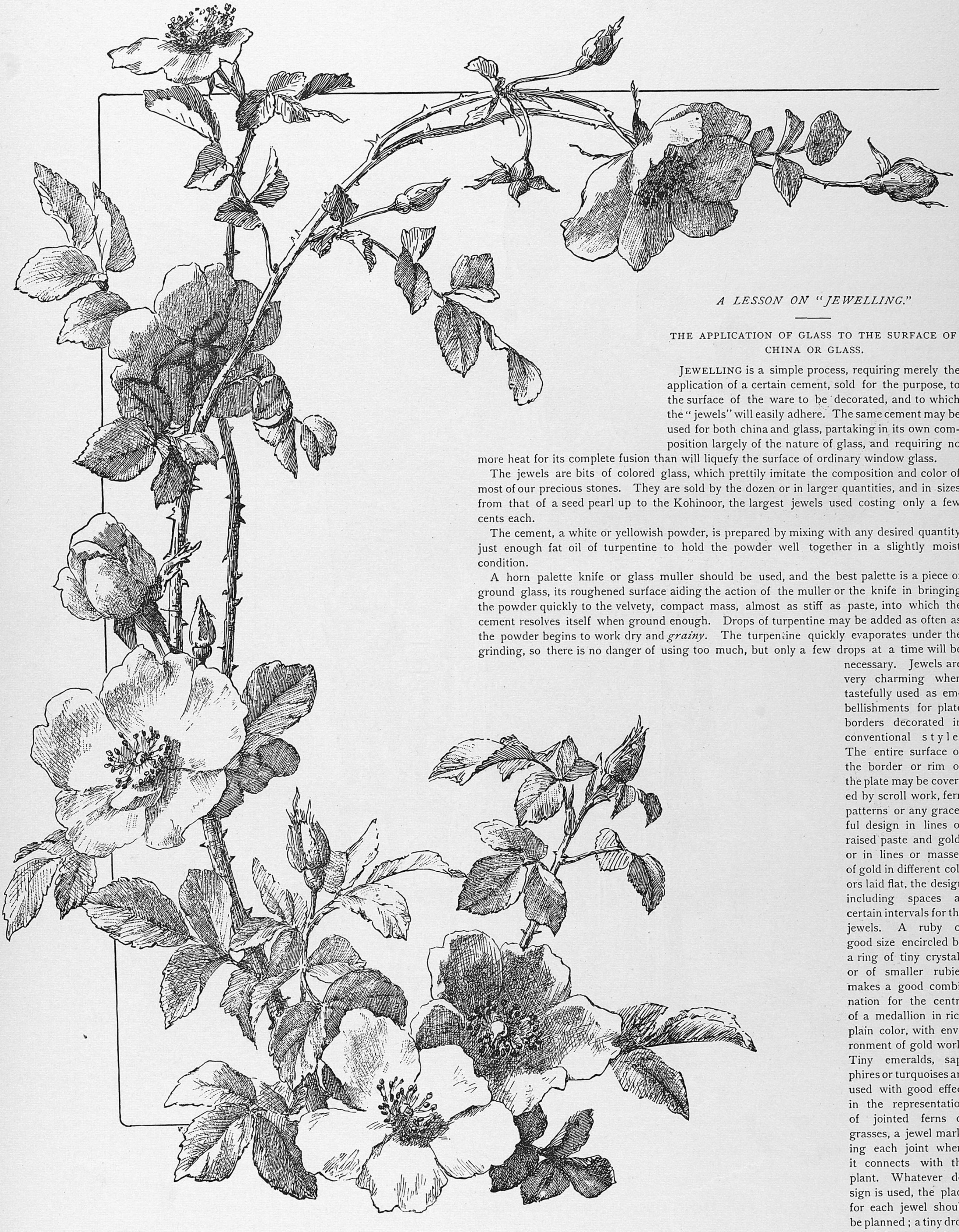

A LESSON ON "JEWELLING."

THE APPLICATION OF GLASS TO THE SURFACE OF CHINA OR GLASS.

JEWELLING is a simple process, requiring merely the application of a certain cement, sold for the purpose, to the surface of the ware to be decorated, and to which the "jewels" will easily adhere. The same cement may be used for both china and glass, partaking in its own composition largely of the nature of glass, and requiring no more heat for its complete fusion than will liquefy the surface of ordinary window glass.

The jewels are bits of colored glass, which prettily imitate the composition and color of most of our precious stones. They are sold by the dozen or in larger quantities, and in sizes from that of a seed pearl up to the Kohinoor, the largest jewels used costing only a few cents each.

The cement, a white or yellowish powder, is prepared by mixing with any desired quantity just enough fat oil of turpentine to hold the powder well together in a slightly moist condition.

A horn palette knife or glass muller should be used, and the best palette is a piece of ground glass, its roughened surface aiding the action of the muller or the knife in bringing the powder quickly to the velvety, compact mass, almost as stiff as paste, into which the cement resolves itself when ground enough. Drops of turpentine may be added as often as the powder begins to work dry and *grainy*. The turpentine quickly evaporates under the grinding, so there is no danger of using too much, but only a few drops at a time will be necessary. Jewels are very charming when tastefully used as embellishments for plate borders decorated in conventional style. The entire surface of the border or rim of the plate may be covered by scroll work, fern patterns or any graceful design in lines of raised paste and gold, or in lines or masses of gold in different colors laid flat, the design including spaces at certain intervals for the jewels. A ruby of good size encircled by a ring of tiny crystals or of smaller rubies makes a good combination for the centre of a medallion in rich plain color, with environment of gold work. Tiny emeralds, sapphires or turquoises are used with good effect in the representation of jointed ferns or grasses, a jewel marking each joint where it connects with the plant. Whatever design is used, the place for each jewel should be planned; a tiny drop of the cement, freshly ground for use, applied to the china by the end of a small brush and the jewel deftly landed on the *centre* of that drop and slightly pressed down until it adheres to the cement. If too much cement be used it will spread outside the jewel, and cleaning it away would be a troublesome task.

Goblets, vases, lamp shades and countless charming forms in glass of all kinds are available for this charming mode of decoration, and the work need not be elaborate—a bottle of liquid gold and thirty cents worth of jewels affording material for much delightful occupation.

In firing jewels, whether applied to glass or china, great care must be taken to stack the ware in the kiln in such a way that the jewels, so far as possible, shall be *flat*. The firing should be stopped at a low heat specially adapted to the fusion of the glass. The best test is a cylinder of opal glass or window glass, that may be withdrawn from the kiln and used as a witness to the progress of the work.

F. E. HALL.